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EXECUTORS' UNRESTRICTED PUBLIC SALE

IN THE GRAND BALLROOM OF  
THE PLAZA

VALUABLE MODERN PAINTINGS

COLLECTED BY THE LATE

JAMES BUCHANAN BRADY

(WIDELY KNOWN AS "DIAMOND JIM" BRADY)

AMERICAN ART ASSOCIATION, MANAGERS

MADISON SQUARE SOUTH

NEW YORK











ON FREE PUBLIC VIEW

9 A.M. UNTIL 6 P.M.

AT THE AMERICAN ART GALLERIES

MADISON SQUARE SOUTH, NEW YORK

FROM TUESDAY, JANUARY 8th, 1918

UNTIL THE DATE OF SALE, INCLUSIVE

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VALUABLE

MODERN PAINTINGS

COLLECTED BY THE LATE

JAMES BUCHANAN BRADY

(WIDELY KNOWN AS "DIAMOND JIM" BRADY)

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TO BE SOLD AT UNRESTRICTED PUBLIC SALE

BY ORDER OF EXECUTORS

ON MONDAY EVENING, JANUARY 14th, 1918

IN THE GRAND BALLROOM OF

THE PLAZA HOTEL

FIFTH AVENUE, 58th TO 59th STREET

BEGINNING AT 8.15 O'CLOCK





## BRADY ART APPRAISED

The art collections of the late James B. Brady were appraised as follows: The 96 paintings at \$46,115. The most valuable were "The Beaches," by George Inness, \$10,000; "Winter," by Schreyer, \$3,500; "Chrysanthemums," by Knight, \$1,500; a Blakelock, \$1,500; a Bloomer, \$2,000, and a Salon painting by Dieterle, valued at \$3,000.

Ivory carvings, bronzes and other art objects were valued at \$16,241. Russian enamel ware was appraised at \$16,252; curios and bric-a-brac in the music room at \$9,372; rugs, bronzes and jardinières at \$1,704, the total personal property being appraised at \$127,522, which included the furniture.

## J. B. BRADY PICTURE SALE

When Mr. Thomas E. Kirby of the American Art Association opened the auction sale Monday evening in the Plaza Hotel ballroom, of the 73 modern foreign and American pictures owned by the late J. Buchanan Brady, better known as "Diamond Jim," he faced an audience which filled every seat in the large room, curious to know how the pictures belonging to such a personage would sell. The fact also that it was the first large picture sale of the current season added to the curiosity as to its result.

The works offered were, for the most part, bought by Mr. Brady from the Holland Galleries—and included a number of so-called popular pictures—those telling good stories, and of pretty women, while many were fair to good and superior examples of the artists represented.

The collection had been appraised at some \$48,000, and the fact that it brought a total of \$58,310 was good evidence that, despite the present conditions due to the war, there are art buyers still in the market.

The fact was also noticeable that, with few exceptions, the buyers' names were new—and few of the old time collectors or even the dealers were purchasers, although well represented in the audience. The same has been the case with art auctions in London, and Paris of late, proving that the war has brought out new art collectors.

The highest figure, \$10,000, was paid for an American picture, "The Beeches," by George Inness; a "Dutch Interior," by the late B. J. Blommers, a Dutch artist, which brought the figure of \$2,150 was competed for by a London art house.

The following is a list of pictures sold, with number, artist's name, title, size in inches, height first, width next, buyer's name (when obtainable) and sale price:

Bargue, Charles, "Female Figure—A Study" (watercolor), 10½x7. Rosenbach Co. of Phila.	\$30
Blum, R. F., "Illustrative Figure; Fragment of a Magazine Cover," 9½x4½. Seaman, agent.	80
Bunce, W. G., "Venetian Scene" (watercolor), 14x10. John E. D. Trask.	100
Maris, Willem, "At the Brook" (watercolor), 18½x13. Thomas Draz.	95
Weissenbruch, I. H., "Holland Landscape" (watercolor), 11x19½. H. Williams.	290
Kever, J. S. H., "Sewing" (watercolor), 18x13½. K. Livingstone.	110
Blommers, B. J., "By the Fireside" (watercolor), 14½x20. John Levy.	235
Boughton, G. H., "The Fruit Gatherer," (watercolor), 19x13. A. W. Bahr.	30
Simonetti, C. A., "The Lovers" (watercolor), 15½x21½. Mrs. A. H. Gorman.	60
Ten Cate, H. F. C., "The Bridge" (watercolor), 13½x25½. A. H. Flint.	45
Blenner, Carle J., "Ideal Head" (pastel), 28x22. A. W. Bahr.	125
Ranger, H. W., "A Drizzly Day in the City" (watercolor), 21½x29½. A. Reimann.	190
Henner, J. J., "Jeune Femme," 10½x8½. F. B. Storrs.	300
Piot, E. A., "Roses Pink," 18x15. A. Deutsch.	110
Henner, J. L., "Female Head" (panel), 16½x12½. F. B. Storrs.	775
Delacroix, E., "The Smoker," 11x14½. H. Williams.	100
Decamps, A. G., "Arab Army Crossing a Stream" (panel), 10½x16½. F. C. Ball.	100
Pasini, A., "A Turkish Market," 12½x16. Knoedler & Co.	375
Diaz, "Evening" (panel), 16¾x21¾. H. Williams.	1,550
Dupré, J., "Marine," 15x22. O. Bernet, agent.	925
Blakelock, R. A., "In the Indian Country," 16x24. F. C. Ball.	1,500
Inness, G., "Early Autumn," 18x26. F. C. Ball.	700
Jacquet, G., "The Green Spray," 22x18½. E. F. Hart.	180
Henner, J. J., "A Pensive Moment," 24½x18½. A. Reimann.	2,000
Vibert, J. G., "The Last Triumph," 22½x16½. H. Williams.	475
Asti, A., "The Cardinal Headdress," 24x18½. H. Williams.	290
Pasini, A., "Market Scene at Constantinople," 15x26. O. Bernet, agent.	775
Rico, M., "Church of San Giacomo dall'Orto, Venice," 18½x29. A. Reimann.	775
Jacquet, G., "A Lady Reading," 24x20. A. Deutsch.	220
Asti, A., "Ideal Head," 24x18. Ralston Galleries.	170
Bisson, E., "Roses and Pale Emerald," 25½x21½. Arlington Galleries.	200
Piot, E. A., "Scarlet and Gold," 26x20. Ralston Galleries.	120
Rondel, H., "Auburn Hair," 24x20. Arlington Galleries.	260
Asti, A., "Portrait of a Brunette," 23¾x21. E. T. Hauer.	200
Bouguereau, W. A., "An Italian Beauty," 25½x21½. K. Livingstone.	260
Ziem, F., "Venice" (panel), 22½x28½. F. C. Ball.	1,575
Wyant, A. H., "Near Conway, North Wales," 21x27½. F. C. Ball.	550
Inness, G., "Sunset in the Woods, Montclair," 17x30. F. C. Ball.	825
Verboeckhoven, E., "In the Sheepfold," 21½x29. F. C. Ball.	1,025
Blommers, B. J., "Dutch Interior with Figures," 23¾x28¾. F. C. Ball.	2,150
Kever, J. S. H., "Mother and Child," 28½x23. H. Williams.	525
Ter Meulen, F. P., "Watching the Sheep," 20x34. F. C. Ball.	1,150
Bail, J., "The Cook's Helper," 32x23½. A. H. Flint.	300
Brown, J. F., "The Five Senses," each 16½x10. F. V. Storrs.	210
Knight, D. R., "The Meeting at the Fence," 32x26. O. Bernet, agent.	700
Vollon, A., "Portrait of a Man," 29x24. McDonough Galleries.	825
Roybet, E., "The Cavalier" (panel), 31½x25½. E. L. Hauer.	825
Ziem, F., "Scene at Venice," 22x29. F. C. Penfield.	1,700
Boudin, L. E., "Marine—Bordeaux," 21x35. H. Williams.	525
Knight, L. A., "Roses and Thatch," 26x32. A. H. Flint.	600

Coomans, J., "Portrait of an Oriental," 23x26. H. Williams.	220
Knight, D. R., "Plucking Chrysanthemums," 32x26. Seaman, agent.	850
Knight, L. A., "The Rapids," 26x32. Henry Schultheis.	425
Ernst, R., "Oriental Toilet Scene" (panel), 28½x36½. A. Deutsch.	210
Achille-Fould, M., "Her Crowning Glory," 37½x27½. Ralston Galleries.	140
Lynch, A., "Portrait of Young Lady," 37x25. Ralston Galleries.	259
Ernst, R., "The Master of Tiger" (panel), 39½x31½. H. Williams.	510
Courbet, G., "The Cowherd and Charges," 23½x42½. H. Williams.	575
Gerome, J. L., "In the Mosque," 27x41. F. C. Ball.	1,375
Lybaert, T., "At Prayer" (panel), 40¾x22¾. A. Deutsch.	200
Von Wierusz-Kowalski, A., "Arab Cavalry in Battle," 28½x42½. F. C. Ball.	900
Carrier-Belleuse, P., "Ballet Girl" (pastel), 45½x24. A. F. Melillo.	90
Knight, L. A., "Swift-flowing Stream" (watercolor), 35x45½. W. A. Schneider.	350
Inness, G., "The Beeches," 42x32. Holland Galleries.	10,000
Deti, C., "Sortie du Bal de L'Opera," 46½x33. A. Deutsch.	800
Knight, D. R., "Chrysanthemums," 46x35½. W. A. Schneider.	1,500
Watson-Gordon, Sir John, "The Empty Purse," 43x33. A. H. Flint.	350
Chirin, G. J. V., "At the Bal Masqué," 59½x35. A. W. Bahr.	280
Chirin, G. J. V., "Portia Receiving Prince of Arragon," 61x41½. F. C. Ball.	525
Schenck, A. F. A., "Sheep in a Snow Storm," 35½x58. F. C. Ball.	1,825
Schreyer, A., "Wallachian Horseman," 34x60. O. Bernet, agent.	3,900
Dieterle, Marie, "Homing Cattle," 44x60. F. C. Ball.	2,950
Bouguereau, W. A., "The Nut Gatherers," 63½x45. Miss Eleanor Fitzgibbons.	2,850
Total	\$58,310

"Herald" reporter, "have an inkling of how generous Mr. Brady really was. We sold him from fifty to seventy-five paintings a year.

"His Bouguereau, 'The Nut Gatherers,' I let him have for \$3,000. This was what it cost me. One afternoon about a month later his secretary dropped into the galleries. We fell to talking about the painting, and I told him, incidentally, that I had let Mr. Brady have it at the cost price to me. The next day I received a letter from Mr. Brady, enclosing a cheque for \$500. 'Add this to the price of the Bouguereau,' he wrote.

"One morning the telephone rang. Mr. Brady was at the other end of the wire. 'Moss,' he said, 'burglars got into the house last night. I'm short a Diaz and two other pictures.' What really had happened was that guests he had had at dinner had admired these paintings and he had made presents of the pictures to them. His object in calling me up was to order me to have the gifts packed and delivered. Many a collection in this country started with the gift of a painting from Mr. Brady."

At the Brady sale last week, Mr. Moss bought Inness's painting, "The Beeches," for \$10,000.

**"DIAMOND JIM" AS A COLLECTOR**  
 "Very few persons," recently said Mr. Moses, of the Holland Galleries, to a N. Y.





1918  
Jan. 14  
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ILLUSTRATED CATALOGUE  
OF THE  
**VALUABLE MODERN PAINTINGS**

COLLECTED BY THE LATE  
**JAMES BUCHANAN BRADY**

(WIDELY KNOWN AS "DIAMOND JIM" BRADY)  
NEW YORK CITY

**TO BE SOLD AT UNRESTRICTED PUBLIC SALE**

BY DIRECTION OF  
THE COLUMBIA TRUST COMPANY OF NEW YORK  
ROBERT L. GORDON, ESQ., AND RICHARD C. CROWLEY, ESQ.  
EXECUTORS

IN THE GRAND BALLROOM OF  
**THE PLAZA HOTEL**

FIFTH AVENUE, 58th TO 59th STREET

La. 3686

ON THE EVENING HEREIN STATED

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
AND HIS ASSISTANT, MR. OTTO BERNET, OF THE  
**AMERICAN ART ASSOCIATION, MANAGERS**  
NEW YORK  
1918



THE AMERICAN ART ASSOCIATION  
DESIGNS ITS CATALOGUES AND DIRECTS  
ALL DETAILS OF ILLUSTRATION  
TEXT AND TYPOGRAPHY



## CONDITIONS OF SALE

1. Any bid which is merely a nominal or fractional advance may be rejected by the auctioneer, if, in his judgment, such bid would be likely to affect the sale injuriously.

2. The highest bidder shall be the buyer, and if any dispute arise between two or more bidders, the auctioneer shall either decide the same or put up for re-sale the lot so in dispute.

3. Payment shall be made of all or such part of the purchase money as may be required, and the names and addresses of the purchasers shall be given immediately on the sale of every lot, in default of which the lot so purchased shall be immediately put up again and re-sold.

Payment of that part of the purchase money not made at the time of sale shall be made within ten days thereafter, in default of which the undersigned may either continue to hold the lots at the risk of the purchaser and take such action as may be necessary for the enforcement of the sale, or may at public or private sale, and without other than this notice, re-sell the lots for the benefit of such purchaser, and the deficiency (if any) arising from such re-sale shall be a charge against such purchaser.

4. Delivery of any purchase will be made only upon payment of the total amount due for all purchases at the sale.

Deliveries will be made on sales days between the hours of 9 A. M. and 1 P. M., and on other days—except holidays—between the hours of 9 A. M. and 5 P. M.

Delivery of any purchase will be made only at the American Art Galleries, or other place of sale, as the case may be, and only on presenting the bill of purchase.

Delivery may be made, at the discretion of the Association, of any purchase during the session of the sale at which it was sold.

5. **Shipping, boxing or wrapping** of purchases is a business in which the Association is in no wise engaged, and will not be performed by the Association for purchasers. The Association will, however, afford to purchasers every facility for employing at current and reasonable rates carriers and packers; doing so, however, without any assumption of responsibility on its part for the acts and charges of the parties engaged for such service.

6. **Storage** of any purchase shall be at the sole risk of the purchaser. Title passes upon the fall of the auctioneer's hammer, and thereafter, while the Association will exercise due caution in caring for and delivering such purchase, it will not hold itself responsible if such purchase be lost, stolen, damaged or destroyed.

Storage charges will be made upon all purchases not removed within ten days from the date of the sale thereof.

7. **Guarantee** is not made either by the owner or the Association of the correctness of the description, genuineness or authenticity of any lot, and no sale will be set aside on account of any incorrectness, error of cataloguing, or any imperfection not noted. Every lot is on public exhibition one or more days prior to its sale, after which it is sold "as is" and without recourse.

The Association exercises great care to catalogue every lot correctly, and will give consideration to the opinion of any trustworthy expert to the effect that any lot has been incorrectly catalogued, and, in its judgment, may either sell the lot as catalogued or make mention of the opinion of such expert, who thereby would become responsible for such damage as might result were his opinion without proper foundation.

AMERICAN ART ASSOCIATION,  
American Art Galleries,  
Madison Square South,

# CATALOGUE





THE AMERICAN ART ASSOCIATION  
MANAGERS

SALE AT THE PLAZA HOTEL  
JAMES BUCHANAN BRADY COLLECTION  
Evening of Monday, January 14, 1918

To save time and to prevent mistakes each Purchaser will oblige the Managers by filling in this slip and handing it to the Record Clerk or Sales Attendant on making the first purchase.

*Purchaser's Name* \_\_\_\_\_

*Address in Full* \_\_\_\_\_

*Amount of Deposit* \_\_\_\_\_





SALE MONDAY EVENING  
JANUARY 14, 1918  
IN THE GRAND BALLROOM OF  
**THE PLAZA**  
BEGINNING AT 8.15 O'CLOCK

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No. 1

CHARLES BARGUE

FRENCH: 1856—1883

***FEMALE FIGURE—A STUDY***

(Water Color)

*Height, 10½ inches; width, 7 inches*

STANDING figure of a young woman leaning casually against a wall, with head turned forward over her left shoulder and one hand on hip, the other carrying a tambourine. Arms are bare, a pink garment clings to her upper body, and from her hips hangs a blue skirt spotted in golden-yellow.

*Stamp at lower right: VENTE BARGUE, 1883.*

No. 2

ROBERT FREDERIC BLUM, N.A.

AMERICAN: 1857—1904

*ILLUSTRATIVE FIGURE: FRAGMENT OF A  
MAGAZINE COVER DRAWING*

(Water Color)

*Height, 9½ inches; width, 4½ inches*

A TALL dark-skinned figure with gaunt face and serious, searching eyes, clad in a brick-red robe with folds wound about the head as a cowl, is seen approaching the spectator, arms laden with fagots. In the cold blue sky is a horn of the moon.

*Signed at the lower right, BLUM.*

No. 3

WILLIAM GEDNEY BUNCE, N.A.

AMERICAN: 1840—1916

*VENETIAN SCENE*

(Water Color)

*Height, 14 inches; width, 10 inches*

VENETIAN boats with red, yellow and white sails lie lazily at anchor, in green-blue water silvered by the reflections of soft white clouds, and far in the background appear the Campanile and the dome of St. Mark's.

*Signed at the lower left, W. GEDNEY BUNCE, VENICE.*

*Purchased direct from the artist.*

No. 4

WILLEM MARIS

DUTCH: 1844—1910

*AT THE BROOK*

(Water Color)

*Height, 18½ inches; width, 13 inches*

UNDER the pale sky of a gray day, the soft green banks of a brook are presented to view, one high and covered with bush, the other low, a pasture. Here, at the end of a fence, a white and red cow is descending to the stream to drink.

*Signed at the lower left, WILLEM MARIS.*

No. 5

JOHANNES HENDRIK WEISSENBRUCH

DUTCH: 1824—1903

*HOLLAND LANDSCAPE*

(Water Color)

*Height, 11 inches; length, 19½ inches*

ON the left a white-plastered cottage with brown thatch roof, on low land near the border of a winding stream in which two men are working in a boat; in the distance, meadows, under a blue and white sky.

*Signed at the lower left, WEISSENBRUCH.*

No. 6

JOHAN SIMON HENDRIK KEVER

DUTCH: 1854—

*SEWING*

(Water Color)

*Height, 18 inches; width, 13½ inches*

ON the left the corner of a stone cottage comes into view, and in its shade, seated on a bench, an old woman in white cap and blue apron, and wearing *sabots*, works patiently at her sewing. Beyond a fagot fence is green grass and foliage.

*Signed at the lower right, KEVER.*

No. 7

BERNARDUS JOHANNES BLOMMERS

DUTCH: 1845—1914

*BY THE FIRESIDE*

(Water Color)

*Height, 14½ inches; length, 20 inches*

IN the gray interior of a Dutch cottage with an enormous fire-place, near the close of day, an old woman in blue with a white cap, and two men in the garments of field labor, are seated about the fire, resting. Near them a black cat sits in a spot of the waning sunlight coming through an unseen window.

*Signed at the lower left, BLOMMERS.*

*Purchased from the artist by the Holland Galleries and sold by them to the late owner.*



No. 8

GEORGE HENRY BOUGHTON, N.A., R.A.

ENGLISH: 1834—1905

***THE FRUIT GATHERER***

(Water Color)

*Height, 19 inches; width, 13 inches*

IN a paved court bounded by a pink and gray park wall, a dainty maid in figured costume, with blue-ribboned white cap, stands facing the observer and holding a basket of golden fruits, one of which she smilingly extends on one hand.

*Signed at the lower left, G. H. BOUGHTON, 1906.*

No. 9

CAVALIERE ATTILIO SIMONETTI

ITALIAN: CONTEMPORARY

***THE LOVERS***

(Water Color)

*Height, 15½ inches; length, 21½ inches*

IN a French garden of the courtly days, before a terrace wall, a lady has caused her sedan chair to be set down, and leans forward to converse with a gallant in orange and white silk, while her bearers peep and listen from behind a corner of the wall.

*Signed at the right center, ATTILIO SIMONETTI, ROMA, '72.*

No. 10

HERMAN FREDERICK CARL TEN CATE

DUTCH: 1822—1891

*THE BRIDGE*

(Water Color)

*Height, 13½ inches; length, 25½ inches*

ONE looks upon one of the broad working *quais* of the *Cité*, piled high with sand, upon the Seine and the gray buildings on its banks, and on across a gray bridge spanning the stream in the middle distance to the towers of Notre Dame.

*Signed at the lower left, TEN CATE, '96, PARIS.*

*Purchased from the Holland Galleries, who acquired the drawing from the late Henry Ward Ranger, N.A.*

No. 11

CARLE J. BLENNER

AMERICAN: 1864—

*IDEAL HEAD*

(Pastel)

*Height, 28 inches; width, 22 inches*

BUST portrait of a pensive young woman with a mass of reddish-brown hair which trails down over one shoulder, in a pink décolleté gown, her face in profile and figure three-quarters front.

*Signed at the upper left, CARLE J. BLENNER.*

No. 12

HENRY WARD RANGER, N.A.

AMERICAN: 1858—1916

*A DRIZZLY DAY IN THE CITY*

(Water Color)

*Height, 21¾ inches; length, 29½ inches*

THE sky is wholly covered by clouds of soft gray-white, and a broad city street lined by sombre red and greenish-gray houses is alive with busy people, afoot and in conveyances, the surface of sidewalk and roadway glistening in a light coating of snow from a storm that has changed to rain, and from which the pedestrians are sheltering themselves with umbrellas.

*Signed at the lower left, H. W. R.*

*Purchased from the Holland Galleries, who acquired the drawing from the artist.*

No. 13

JEAN JACQUES HENNER

FRENCH: 1829—1905

*JEUNE FEMME*

*Height, 10½ inches; width, 8½ inches*

HEAD and shoulders of a young French woman of serious mien, figure turned slightly to the left and face almost directly front, gowned in yellowish-brown and seen against a very dark blue background. She has loosely dressed reddish hair, of varying tones, and the light which burnishes its edges accents her features and illuminates her white breast.

*Signed at the upper left, J. J. HENNER.*

*From Fishel, Adler & Schwartz.*

*Purchased by the late owner from the Holland Galleries.*

No. 14

ÉTIENNE ADOLPHE PIOT

FRENCH: CONTEMPORARY

*ROSES PINK*

*Height, 18 inches; width, 15 inches*

HEAD and shoulders portrait of a fair-faced golden blonde with cheeks having a faint pink flush, looking toward the observer with a dreamy smile, as she holds languidly against her breast a spray of full-budded, opening pink roses. She is gowned in white tulle, and seen against a background of rich crimson hangings.

*Signed at the left, above her shoulder, A. PIOT.*





No. 15

JEAN JACQUES HENNER

FRENCH: 1829—1905

***FEMALE HEAD***

(Panel)

*Height, 16½ inches; width, 12½ inches*

HEAD and shoulders of a young woman of delicately chiseled beauty and creamy skin, in a dark crimson bodice which is cut somewhat low, looking straight and earnestly at the observer from a deep black background. Against the depths of the background her lighted face and breast are framed within a luxuriance of rich and beautiful red hair.

*Purchased by the late owner from the Holland Galleries.*



No. 16

## EUGÈNE DELACROIX

FRENCH: 1798—1863

### *THE SMOKER*

*Height, 11 inches; length, 14¼ inches*

A DARK-SKINNED Oriental with lean and clearly cut features is observed with face in profile to the right and figure turned three-quarters to the front, as he sits comfortably on superposed cushions in the corner of a high-backed settee, his left arm thrown over the back. In his right hand he holds easily a long-stemmed pipe, and his gaze is upward and afar. His apparel is rich scarlet, gold and blue, and he is seen against a subdued deep crimson and green draped and atmospheric background.

*Signed at the upper left, EUG. DELACROIX.*

*From the Georges Petit Galleries, Paris.*

*Purchased by the late owner from the Holland Galleries.*



No. 17

ALEXANDRE GABRIEL DECAMPS

FRENCH: 1803—1860

*ARAB ARMY CROSSING A STREAM*

(Panel)

*Height, 10¼ inches; length, 16¼ inches*

ARABIAN horsemen in close formation and under bright pennants are seen coming from the left in the foreground, fording a narrow river and mounting a low green and brown bank on the right, while other hosts are observed in the distance. The sky is gray, with white strata along the horizon, and the water in the foreground is silvered, and mottled with the shadows of the moving forces.

*Signed at the lower right, D C.*

*From the Georges Petit Galleries, Paris.*

*Purchased by the late owner from the Holland Galleries.*

*No 5. Vente Constant Haugue 16. Decembre 1889 - S. 250 250*

No. 18

ALBERTO PASINI

ITALIAN: 1826—

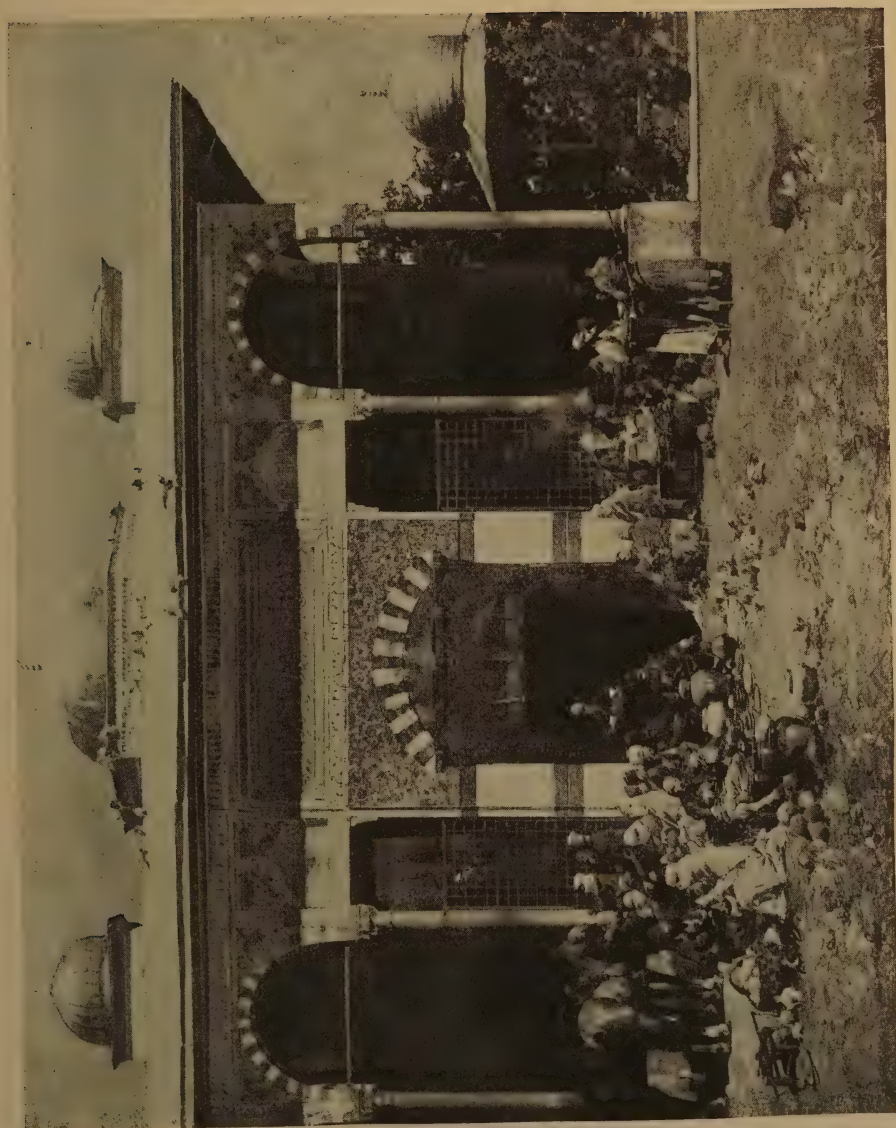
*A TURKISH MARKET*

*Height, 12½ inches; length, 16 inches*

BEFORE a low-roofed and low-domed building with grills under its arches a motley company of men and women, seated or standing, in converse or contemplation, are seen in bright sunlight under a brilliant azure sky, in which float vague, assembling nebulæ. The building and the garments of the people are in glowing colors, and in baskets and on the ground are vegetables and chickens and potteries, and pigeons come to feed on the ground and repose on the roof, while the intense light is relieved at one corner by the greenery of a garden.

*Signed at the lower right, A. PASINI, 1888*







No. 19

*EVENING*

BY

N. V. DIAZ DE LA PEÑA

No. 19

NARCISSE VIRGILE DIAZ DE LA PEÑA

FRENCH: 1807—1876

*EVENING*

(Panel)

*Height, 16 $\frac{3}{4}$  inches; length, 21 $\frac{3}{4}$  inches*

A ROUGH open way or clearing through the forest, roadless and spotted with gray and purplish outcropping rocks rising above the herbage, with a pool of bluish water near the foreground, breaks from the spectator straight-away to the distance, the dense dark green foliage of the wood converging in the perspective, and the flanks merging at the far end of the morning vista, under a white cloud mass in a dark blue sky not yet itself illumined by the broad light of day. From back of the observer on the left, the early bright sunlight glints low across the clearing, accenting in silvery notes the white bark of the great birches, and revealing soft touches of color in the surface vegetation.

*Stamped at the lower right: VENTE DIAZ.*

*From M. Knoedler & Company.*

*Purchased by the late owner from the Holland Galleries.*







No. 20

*MARINE*

BY

JULES DUPRÉ

No. 20

JULES DUPRÉ

FRENCH: 1812—1889

*MARINE*

*Height, 15 inches; length, 22 inches*

A STORMY day, toward sunset, is represented, with naught before the eye but ocean and sky, and a few sailboats. It is a green, tossing, white-capped sea, with a slant of light crossing the foreground, and a French fishing-boat plowing along within the border of the transparent shadow beyond. Smaller boats are also within view, and in the distance on the left the waters are dark under low rain clouds. Expansive gray clouds in motion obscure most of the sky, with an occasional glimpse of blue appearing between them and showing edges tinged with cream.

*Signed at the lower left, JULES DUPRÉ.*

*From Cottier & Company.*

*Purchased by the late owner from the Holland Galleries.*







No. 21

*IN THE INDIAN COUNTRY*

BY

RALPH ALBERT BLAKELOCK,  
N.A.

\$: 1.500

No. 21

RALPH ALBERT BLAKELOCK, N.A.

AMERICAN: 1847—

*IN THE INDIAN COUNTRY*

*Height, 16 inches; length, 24 inches*

GREEN lowlands, slightly rolling, cross the picture, bordering the head of a pond that comes into view at the center of the foreground, which is in transparent cloud shadow. The background, cleared and overgrown again, lies in warm sunlight, filtered and reflected through the clouds of an imaginatively varied sky. Low green trees form a screen across the middle-ground, with a break at the center, along the border of the shadowed section of the landscape, and toward the left a tepee is erected in the arboreal shelter, and figures in scarlet and creamy white are observed there in comfort and repose.

*Signed at the lower right, R. A. BLAKELOCK.*

*Purchased direct from the artist by I. Gruber, from whom it was obtained by the Holland Galleries and sold to the late Mr. Brady.*







No. 22

GEORGE INNESS, N.A.

AMERICAN: 1825—1894

*EARLY AUTUMN*

*Height, 18 inches; length, 26 inches*

A MONTCLAIR landscape, a rough and rolling green field sloping across the foreground from the left, picked out with occasional gray stones and larger boulders, the grass rich and velvety and touched with brownish patches. In the middleground and in the background are many trees, their foliage thinning and turned to autumn browns and reds, under a cool sky deep blue high on the left, veiled lightly below, and banked with thick rolling white clouds nearer the horizon. On the right a large house appears vaguely.

*Signed at the lower left, G. INNESS.*

*From Inness Sale.*

*Purchased by the late owner from the Holland Art Galleries.*

No. 23

GUSTAVE JACQUET

FRENCH: 1846—1909

*THE GREEN SPRAY*

*Height, 22 inches; width, 18½ inches*

HEAD and shoulders portrait of a plump young lady with black hair and heavy black brows and lashes, seated in easy posture with head thrown back, her figure facing the front and slightly leftward, and head turned to the right with features seen three-quarters to the front, against a dark neutral background. She wears a gray silk décolleté gown, with a green spray tucked into the lace edging of the corsage.

*Signed at the right, above her shoulder, G. JACQUET.*

# : 2.000



No. 24

JEAN JACQUES HENNER

FRENCH: 1829—1905

*A PENSIVE MOMENT*

*Height, 24½ inches; width, 18½ inches*

HEAD and bust of a dark-haired young woman, in characteristic Henner pose, figure toward the right, three-quarters front, and face turned straight to the front, with dark eyes directed downward and straight nose full in a broad light from the left, which lightens further her cream-skinned shoulder and breast.

*Signed at the lower left, J. J. HENNER.*

*From the collection of Georges Lutz, Paris, 1902.*





No. 25

JEHAN GEORGES VIBERT

FRENCH: 1840—1902

**THE LAST TRIUMPH**

*Height, 22½ inches; width, 16½ inches*

A PROUD and happy French gardener in mahogany breeks and blue coat, deeper blue stockings and buckle shoes, standing with sleeves rolled up, is seen in a softened light against a background of dense and dark green foliage. He faces the left, and holds in one hand a blossom which he scents with pleasure while determining where to place it in a huge bridal bouquet, topped by an arrow-pierced heart.

*Signed at the lower left, J. G. VIBERT.*

*Purchased by the late owner from the Holland Galleries, who acquired it from M. Knoedler & Company.*



No. 26

ANGELO ASTI

ITALIAN: 1847(?)—1903

***THE CARDINAL HEADDRESS***

*Height, 24 inches; width, 18¼ inches*

Portrait of a tranquil, enticing young woman, her wealth of wavy tresses falling at length at either side of a central parting, and capped in rich cardinal silk. With studied innocence she turns a conscious and beautiful face directly upon the observer, from a dark conventional background neutral in tone, her face partly in shadow.

*Signed at the lower right, A. ASTI.*



No. 27

ALBERTO PASINI

ITALIAN: 1826—

### *MARKET SCENE AT CONSTANTINOPLE*

*Height, 15 inches; length, 26 inches*

WEALTH of color and brilliance of atmosphere, with Oriental repose even in action, are assembled in the picture of a leisurely market of the Golden Horn. The great gray-white mosque glows in the sunlight, mounting high against the sky and lifting the spire of its nearest minaret out of the picture, and before its walls are grouped figures in red, blue, yellow and green robes, standing and walking, and vendors seated on the ground. At one side are horsemen, at another is a coach. Low trees near the center soften the intensity of the light, and in the distance are red and yellow roofs.

*Signed at the lower right, A. PASINI, 1869.*





No. 28

MARTIN RICO

SPANISH: 1850—1898

*CHURCH OF SAN GIACOMO DALL'ORIO,  
VENICE*

*Height, 18½ inches; length, 29 inches*

UNDER a brilliant Adriatic sky of azure, in which drifting patches and masses of gray and gray-white cumuli are seen wafted toward the right, the beautiful church stands out in glowing sunshine, serene in her gray and soft rose walls; an open doorway reveals rich crimson draperies against the contrasting black shadows of the cool interior. To right a white and gray palace is lightly screened by green saplings, and in front of it gondolas lie at the *fondamenta*, where a boy is seen fishing.

*Signed at the left, on the church wall, RICO.*

*Purchased by the late owner from the Holland Galleries.*





No. 29

GUSTAVE JACQUET

FRENCH: 1846—1909

*A LADY READING*

*Height, 24 inches; width, 20 inches*

A PETITE young lady is portrayed at three-quarter length, seated and facing the left, three-quarters front. She is in a silvery-gray silk or satin gown, décolleté, with a black velvet ribbon around her throat, and leans over a round table with rich purple coverlet, reading a small volume bound in red.

*Signed at the lower left, G. JACQUET.*

No. 30

ANGELO ASTI

ITALIAN: 1847(?)—1903

*IDEAL HEAD*

*Height, 24 inches; width, 18 inches*

Bust portrait of a young woman of large features, facing the spectator, her head turned slightly to her right and inclined toward the shoulder. Her skin is white, her lips are rouged, and her large gray eyes are dreamy. Nut-brown hair parted at the center flows in masses down her shoulders, which are draped in diaphanous robin's-egg blue.

*Signed at the lower left, A. ASTI.*

No. 31

ÉDOUARD BISSON

FRENCH: CONTEMPORARY

*ROSES AND PALE EMERALD*

*Height, 25½ inches; width, 21½ inches*

IDEAL head of a beautiful young woman, shoulders nude, in a classic drapery of pale emerald-green ornamented in delicately toned figures, facing the front with head poised over her right shoulder and face turned toward her right, her blue eyes gazing far away and Cupid's-bow lips drawn wistfully together. Her auburn-blond hair with golden lights flies at will about face and shoulders, framing her head against a sky-tinted background.

*Signed at the lower right, EDOUARD BISSON.*

No. 32

ÉTIENNE ADOLPHE PIOT

FRENCH: CONTEMPORARY

*SCARLET AND GOLD*

*Height, 26 inches; width, 20 inches*

SEATED figure of a blond woman in youthful maturity, with dark and deep-set eyes, her light golden-blond hair set off in a brilliant light by a kerchief-headress of brilliant red, against a black background. She is seen at a little more than half-length, in white and green-blue, holding stems of large pink roses, and looking full at the spectator.

*Signed at the right center, A. PIOT.*

No. 33

HENRI RONDEL

FRENCH: CONTEMPORARY

*AUBURN HAIR*

*Height, 24 inches; width, 20 inches*

BUST portrait of a rose-cheeked young girl with drooping eyelids and dark brows and lashes, and a rich abundance of thick, long and wavy, warm red hair, which curls down her back and forward over one shoulder, the opposite shoulder partly concealed under diaphanous white. She looks directly at the spectator, figure turned slightly to the right. Over one arm a purple drapery.

*Signed at the lower left, H. RONDEL.*

No. 34

ANGELO ASTI

ITALIAN: 1847(?)—1903

*PORTRAIT OF A BRUNETTE*

*Height, 23¾ inches; width, 21 inches*

AGAINST a conventional background of deep crimson, above, with a cerulean touch midway on the right, a handsome young woman is portrayed in head and bust, the bust nude in a soft, broad light, with drapery or garment of delicate green figured in brown drooping from her shoulders. Figure slightly to the left, her face is directly toward the front, with large dark eyes looking slightly upward, and her thick black hair falling over one shoulder and down her back.

*Signed at the lower right, A. ASTI.*

No. 35

WILLIAM ADOLPHE BOUGUEREAU

FRENCH: 1825—1905

*AN ITALIAN BEAUTY*

*Height, 25½ inches; width, 21½ inches*

HALF-LENGTH portrait of a young Italian girl with a wealth of rich and softly brilliant black hair, player of a tambourine, which she holds upright on her lap, as she sits facing the left, three-quarters front, before the dark, shadowed recesses of a wood. She looks slightly downward, with an expression of the youthful wisdom of the ages, and is clad in white and red.

*Signed on the tambourines, left center, W. BOUGUEREAU, 1889.*

No. 36

*VENICE*

BY

FÉLIX ZIEM



No. 36

5.000  
FÉLIX ZIEM

FRENCH: 1821—1911

*VENICE*

(Panel)

*Height, 22½ inches; length, 28½ inches*

THE spectator looks down the Grand Canal and the Laguna, with the Libreria, Campanile and Ducal Palace holding the center of the view on the left, and in the foreground gondolas putting out from either side in the trail of the Bucentaur, whose crimson and gold rises from the green-blue and shimmering water in the middle distance. The left foreground only is in transparent and colorful shadow, the rest of the composition lying in full light under a blue sky lightly veiled in vapor.

*Signed at the lower left, ZIEM.*

*Purchased by the late owner from the Holland Galleries.*







No. 37

ALEXANDER H. WYANT, N.A.

AMERICAN: 1836—1892

*NEAR CONWAY, NORTH WALES*

*Height, 21 inches; length, 27¼ inches*

On the right are outcropping rock cliffs and fallen boulders, partly overgrown by vegetation, and surmounted at the extreme right by trees in their own shadow, which overtop the picture. Saplings in a fresh yellow-green, extending down the decline to the middle distance, appear in the sunlight beneath a vaguely curtained sky, and from a jutting eminence near the foot of the fall a ram and a sheep browse on the tender foliage of leaning branches. Slender shrubbery grows in the foreground.

*Signed at lower right center, A. H. WYANT, 1868.*

*From the late Gustave Reichard.*

*Purchased from the Holland Galleries.*





No. 38

GEORGE INNESS, N.A.

AMERICAN: 1825—1894

*SUNSET IN THE WOODS, MONTCLAIR*

*Height, 17 inches; length, 30 inches*

A LANDSCAPE in the artist's later manner, in rich but low-toned color, picturing a stretch of his familiar Jersey woodland at the evening hour. To left a dense clump of trees furnishes a dark mass rising above the picture, the woods thence opening across the foreground and middle distance, with occasional tall trunks in silhouette against a darkening sky, which from the horizon throws forward a red sunset glow through a line of close-growing distant trees. In a gray sandy path of the foreground a girl in blue turns to look at a man whose figure is seen in silhouette in the gloaming of the middleground.

*Signed at the lower left, G. INNESS.*

*From Inness Sale.*

*Purchased by the late owner from the Holland Galleries.*





No. 39

## EUGÈNE VERBOECKHOVEN

BELGIAN: 1799—1881

### *IN THE SHEEPFOLD*

*Height, 21½ inches; length, 29 inches*

A SHEEP rest is seen that is neither dark nor dimly lighted, but is in a full, bold light, which casts shadows on the deep straw covering of the floor and lightens the gray wall of the background. Against the wall is the feed rack, where one sheep is busy eating, while another near by turns toward the spectator, with her head held low over the backs of two recumbent lambs. To rear, a gray sheep with spotted face is lying down, and in the foreground a game rooster struts proudly in the company of two hens.

*Signed at the lower left, EUGÈNE VERBOECKHOVEN, 1864.*

\$: 2.150

No. 40

BERNARDUS JOHANNES BLOMMERS

DUTCH: 1845—1914

*DUTCH INTERIOR WITH FIGURES*

*Height, 23 $\frac{3}{4}$  inches; length, 28 $\frac{3}{4}$  inches*

It is feeding time for the baby of the family, in a humble and comfortable Dutch cottage home, with gray walls and beamed ceiling, the baby being a sturdy youngster in traditional apparel of the Low Countries, with chubby bare feet, and seated in infant majesty on a square table before a window, appearing against it in profile. To the right the smiling young mother is seated, feeding the infant from a bowl, an older small boy standing at her knee and duly interested in the proceeding. The window, in the center of the background wall, gives upon a green garden, with red-tile roofs in the distance, and is thinly curtained, yielding a pleasing light upon the affectionate family trio.

*Signed at the lower left, BLOMMERS.*

*Purchased from the artist by the Holland Galleries, who sold the picture to the late Mr. Brady.*





No. 41

*MOTHER AND CHILD*

BY

JOHAN SIMON HENDRIK  
KEVER



NO. 41

JOHAN SIMON HENDRIK KEVER

DUTCH: 1854—

*MOTHER AND CHILD*

*Height, 28½ inches; width, 23 inches*

IN a humble home in the Low Countries a woman and child are observed in a corner of a room with red-tile floor and gray walls, both facing the spectator from the borders of a shadowed background, while from the right the light strikes in before them from a garden window, through which a bit of green foliage is seen. The woman, in dark gown and white cap, is seated, leaning forward and fastening at the back the plum-colored short-sleeved frock of the golden-haired child, who stands in heavy *sabots* at the elder's knee and is dangling a ball with which a small kitten is at play on the floor.

*Signed at the lower left, KEVER.*







No. 42

FRANÇOIS PIETER TER MEULEN

DUTCH: 1843—

*WATCHING THE SHEEP*

*Height, 20 inches; length, 34 inches*

IN front of a screen of low trees in the left middle distance, a shepherdess in black, with a blue apron and white cap, stands leaning on a staff and looking over a flock of sheep and lambs grazing before her and headed toward the spectator. The trees dwindle to a line of leafless ones, and from them the land slopes slightly forward and toward the right, a wind-swept upland meadow of the Low Countries under a lively light blue sky with white clouds.

*Signed at the lower right, TER MEULEN.*

*Purchased by the late owner from the Holland Galleries.*

No. 43

JOSEPH BAIL

FRENCH: 1862—

*THE COOK'S HELPER*

*Height, 32 inches; width, 23½ inches*

IN a spacious crypt whose deep shadows are penetrated by a subdued light, a tall copper jar with dome cover and a brass spigot stands on the floor at the right, a glint of light brightening its shoulder, and illuminating, below, the interior of a brass basin which is tilted against it on the floor. Beside it, standing and looking dreamily at the spectator, a sober-faced boy, the cook's helper, holds a large earthenware pitcher. He is in white coat and cap and cream apron.

*Signed at the lower left, BAIL JOSEPH.*

*Purchased by the late owner from the Holland Galleries.*







No. 44

JAMES FRANCIS BROWN

AMERICAN: CONTEMPORARY

*THE FIVE SENSES*

*Height (each), 16½ inches; width, 10 inches*

FIVE panels presenting half-length figures of young women, personifying the senses, mounted in a gilt architectural frame, three as a triptych on a single plane, the others as flanks or wings set at right angles to it. Under each is a button, one responding with a spray of perfume, one with an air on a musical box, one with the disclosure of a mirror, one opening a drawer of bonbons, and one bringing out a delicate lady's-finger.

An auburn-haired young woman in blue, décolletée, is scenting the fragrance of a red rose. A petite blonde *demi-nue*, with hand at ear, hearkens to the singing of a bird under spring blossoms. A dignified young woman in an evening gown glances at herself in a hand mirror, and a brunette with shoulders bare is eating freshly plucked grapes under a vine. Finally, a young woman with toilet incomplete feels with both hands her rich mahogany hair, which she is decking with blossoms.

*Signed (each), JAS. FRANCIS BROWN.*



No. 45

DANIEL RIDGWAY KNIGHT

AMERICAN: 1845—

*THE MEETING AT THE FENCE*

*Height, 32 inches; width, 26 inches*

Two French girls of the peasantry, one with light hair, bare-headed, the other with dark hair bound in a colored kerchief, have met for a heart to heart talk across a dilapidated gray picket fence in a secluded recess of adjoining rear gardens, a tower of a chateau being visible above the green foliage in the background.

*Signed at the lower left, RIDGWAY KNIGHT, PARIS, 1886.*

*Purchased by the late owner from the Holland Galleries.*





No. 46

ANTOINE VOLLON

FRENCH: 1833—1900

**PORTRAIT OF A MAN**

*Height, 29 inches; width, 24 inches*

A DARK-HAIRED man of olive complexion is portrayed at half-length in a finely effective pose. The sitter's figure is toward the left, and turned slightly from the spectator, while his face is turned three-quarters front and the glance of his large dark eyes is directed across his shoulder in the spectator's direction. He is in black, and his face is in a soft warm light, under the dark shadow of his picturesque black broad-brimmed hat.

*Signed at the lower left, A. VOLLON.*

*From Cottier & Company.*

*Purchased by the late owner from the Holland Galleries.*





No. 47

FERDINAND ROYBET

FRENCH: 1840—

*THE CAVALIER*

(Panel)

*Height, 31½ inches; width, 25½ inches*

HALF-LENGTH standing portrait of a bold-featured man, figure to the left and head turned three-quarters toward the spectator, at whom he looks with a scowl of some impatience. He wears an enormous black hat with dark plumes, great white lace collar of numerous layers, golden-yellow coat and rich dark green robe.

*Signed at the upper right, F. ROYBET.*

No. 48

*SCENE AT VENICE*

BY

FÉLIX ZIEM

#. 1.700

Engel

No. 48

FÉLIX ZIEM

FRENCH: 1821—1911

*SCENE AT VENICE*

*Height, 22 inches; length, 29 inches*

ON THE right the palace of the Doges, rose and gold and white, brilliant under a brilliant azure sky, over which tenuous white nebulae are sifted; and closer to the spectator, a personage in red with robe held up by a page, going to meet one who has just landed from a gondola. Also in the foreground, opposite, on the left, a part of the State barge comes into the view, with a mass of bright pennants. In the distance appear vaguely the buildings along the Grand Canal.

*Signed at the lower left, ZIEM.*

*From Messrs. Arthur Tooth & Sons, London.*

*Purchased by the late owner from the Holland Galleries.*







No. 49

*MARINE: BORDEAUX*

BY

LOUIS EUGÈNE BOUDIN

No. 49

2. 518<sup>0</sup> 1<sup>0</sup> 2<sup>0</sup> 4<sup>0</sup>

LOUIS EUGÈNE BOUDIN

FRENCH: 1824—1898

**MARINE: BORDEAUX**

*Height, 21 inches; length, 35 inches*

UNDER a pale turquoise sky almost wholly veiled by thin grayish-white clouds, there lies spread before the eye a broad harbor whose waters are lightly in motion under a gentle breeze. Square-rigged ships with sails wholly or partly furled lie at anchor in the stream or stand along the shoreline, where buildings of a city come into view. Smoke from an occasional steam craft drifts across the air, and near the foreground is a boatload of people.

*Signed at the lower right: BORDEAUX, 1875; E. BOUDIN.*







No. 50

LOUIS ASTON KNIGHT

AMERICAN: 1873—

*ROSES AND THATCH*

*Height, 26 inches; length, 32 inches*

A GRAY stuccoed thatch-roofed cottage, low and long, on the right, supports on its ancient walls two thriving rose bushes rambling far up the slope of the roof, in luxuriant yellow and red bloom. They take their rise in a flowery bed, before which two young women are standing, in an earthen path separating the house from a purling, silvery brook which comes from the distance.

*Signed at the lower right, ASTON KNIGHT, PARIS.*



No. 51

JOSEPH COOMANS

BELGIAN: 1816—1891

*PORTRAIT OF AN ORIENTAL*

*Height, 32 inches; width, 26 inches*

THREE-QUARTER-LENGTH portrait of a young woman of sensuous expression, seated facing the left, three-quarters front, with face turned toward her left shoulder. She is in house robes of embroidered silk, with conspicuous jewelry, and her reddish-chestnut hair is bound with gold spangles across her brow and hangs loosely below over her shoulders. One hand on her lap, the other is raised to clasp her heavy necklace, below her throat.

*Signed at the lower right, JOSEPH COOMANS, PARIS, 1880.*

No. 52

DANIEL RIDGWAY KNIGHT

AMERICAN: 1845—

*PLUCKING CHRYSANTHEMUMS*

*Height, 32 inches; width, 26 inches.*

A DAYLIGHT moon, partly obscured by the aerial vapor, appears above cream and violet horizon cloud banks, over a soft autumn countryside of France, by a winding river, and in the lunisolar light a peasant girl on a terrace in the foreground is plucking varicolored chrysanthemums.

*Signed at the lower right, RIDGWAY KNIGHT, PARIS.*

No. 53

LOUIS ASTON KNIGHT

AMERICAN: 1871—

*THE RAPIDS*

*Height, 26 inches; length, 32 inches*

THE soft golden glow of after-sunset in a greenish-blue sky is tinged with mauve, and is seen above a distant dark ridge which turns and rounds forward along the right, its sides clothed in autumn brown, with occasional green. At the foot of the ridge follows a rapidly running river, broadening in the foreground, broken by huge outcropping boulders, and reflecting the soft light of the sky.

*Signed at the lower left, ASTON KNIGHT, PARIS.*

No. 54

RUDOLPH ERNST

GERMAN: 1854—

*ORIENTAL TOILET SCENE*

(Panel)

*Height, 28½ inches; length, 36¼ inches*

IN the corner of a marbled room, with light striking down from above and coming in softened tones through a broad stained-glass window of the background, a dark-haired beauty of the harem reclines in purple and crimson, white and gold, facing the spectator as she rests on one elbow. On a mat before her, her maid sits, staining her mistress's finger nails, and in the foreground is the corner of a bathing pool, depressed in the tessellated floor.

*Signed at the lower right, R. ERNST.*

No. 55

M. ACHILLE-FOULD

FRENCH: CONTEMPORARY

*HER CROWNING GLORY*

*Height, 37½ inches; width, 27½ inches*

THREE-QUARTER-LENGTH portrait of a smiling, well-built young woman in a gown of old-gold, with tight bodice and low corsage, and a mass of waved and curling rich red hair. She stands in a full light before a background of dark emerald-green foliage, and with head coyly poised, looks at a fruit which she holds up.

*Signed at the upper right, ACHILLE-FOULD.*



No. 56

ALBERT LYNCH

PERUVIAN: 1851—

*PORTRAIT OF A YOUNG LADY*

*Height, 37 inches; width, 25 inches*

HALF-LENGTH portrait of a young lady looking at the observer. She has sapphire eyes, and chestnut hair which is dressed in abundant waves over her forehead and hangs freely over both shoulders. Her great wavy Leghorn hat with black velvet streamers supports a trimming of brilliant white and pink flowers, and gorgeous deep-toned blossoms adorn her girdle.

*Signed at the lower right, ALBERT LYNCH.*



No. 57

RUDOLPH ERNST

GERMAN: 1854—

*THE MASTER OF THE TIGER*

(Panel)

*Height, 39½ inches; width, 31½ inches*

IN a Moorish palace, with statuary and tall brass lamps, and inlaid walls, a Moor in elaborate robes comes forward leading a tiger, a rich blue velvet curtain swinging to behind him.

*Signed at the lower left, R. ERNST.*



No. 58

*THE COWHERD AND HER CHARGES*

BY

GUSTAVE COURBET

No. 58

GUSTAVE COURBET

FRENCH: 1819—1877

***THE COWHERD AND HER CHARGES***

*Height, 23½ inches; length, 42½ inches*

IN sunlit open spaces or stretches of rough, rolling land covered with coarse grass and low brush, a few cows are grazing, spread well apart, in a far-flung wood of second growths and slender saplings. The sky beyond is sombre. Near the center of the composition, seated in meek resignation on the ground, with hands on knees, is an old woman with a red kerchief over her head, gazing vacantly at the earth.

*Signed at the lower right, G. COURBET, '76.*

*Purchased by the late owner from the Holland Galleries.*





No. 59

*IN THE MOSQUE*

BY

JEAN LÉON GÉRÔME



\$: 1.375

25.00

875

No. 59

JEAN LÉON GÉRÔME

FRENCH: 1824—1904

*IN THE MOSQUE*

*Height, 27 inches; length, 41 inches*

A MOORISH interior, suffused with a dim, soft light, has across the background a closely decorated wall in blue, pierced in the center by a large window through which the green foliage of a garden is seen, illumined from the farther side by golden sunshine. Within the broad interior space, turbaned figures in soft, rich colors are seated on the floor and standing, to the number of some thirty, listening with varied emotions to a reader in a high pulpit. On the floor are rich rugs in low tones, taking a delicate sheen from the filtering window light.

*Signed at base of pulpit, J. L. GÉRÔME.*

*From the H. C. Hoskier Collection, New York, 1914.*

*Purchased by the late owner from the Holland Galleries.*





No. 60

THÉOPHILE LYBAERT

BELGIAN: CONTEMPORARY

*AT PRAYER*

(Panel)

*Height, 40 $\frac{3}{4}$  inches; width, 22 $\frac{3}{4}$  inches*

Two Mohammedans appear near a niche in a red-carpeted, stucco and tile walled mosque, each on his rug, facing the mihrab, at prayer. An aged bearded man, in green and brown, and turbaned, squats with hands concealed in his sleeves and head bowed, and a younger man with black bushy hair and wearing a red fez, with arms at his girdle, stands erect with head inclined, hands raised and eyes closed. He is clad in crimson and gold over a white tunic, and stands an impressive figure, immovable in a relaxed abstraction.

*Signed at the lower left, THÉOPHILE LYBAERT, GAND, 1898, and again on the back.*

*From the Georges Petit Galleries, Paris.*

No. 61

ALFRED VON WIERUSZ-KOWALSKI

POLISH: 1849—

*ARAB CAVALRY IN BATTLE*

*Height, 28½ inches; length, 42½ inches*

ON a rough and treeless plain a spirited and savage action is going on, under a blue sky with clouds which seem to rise as battle smoke from the field. A host with white burnouses flying comes dashing from the left, and meets the enemy in shock not far from the center of the picture, the most conspicuous single figure a man with grim smile and sabre raised, swinging past on a white Arabian charger in the immediate foreground.

*Signed at the lower right, A. WIERUSZ-KOWALSKI.*

*Purchased by the late owner from the Holland Galleries.*







No. 62

PIERRE CARRIER-BELLEUSE

FRENCH: 1851—

*BALLET GIRL*

(Pastel)

*Height, 45½ inches; width, 24 inches*

FULL-LENGTH standing figure of a cheery and graceful *danseuse*, with fluffy chestnut hair, leaning with both arms on a rail at her back and facing the observer with a quiet smile. In white with pink tights.

*Signed at the lower right, PIERRE CARRIER-BELLEUSE, 1898.*

No. 63

LOUIS ASTON KNIGHT

AMERICAN: 1873—

*SWIFT-FLOWING STREAM*

(Water Color)

*Height, 35 inches; length, 45½ inches*

OUT of a wood of deep autumn gold, in the distance, a rapid river taking a zigzag course comes forward, spreading to occupy the whole foreground at its exit from the view, its banks richly colorful in deep green and browns of vegetation, and in gray, red and creamy country buildings.

*Signed at the lower left, ASTON KNIGHT, PARIS.*

\$: 10.000

George Inness, American

1894

No. 64

GEORGE INNESS, N.A.

AMERICAN: 1825—1894

**THE BEECHES**

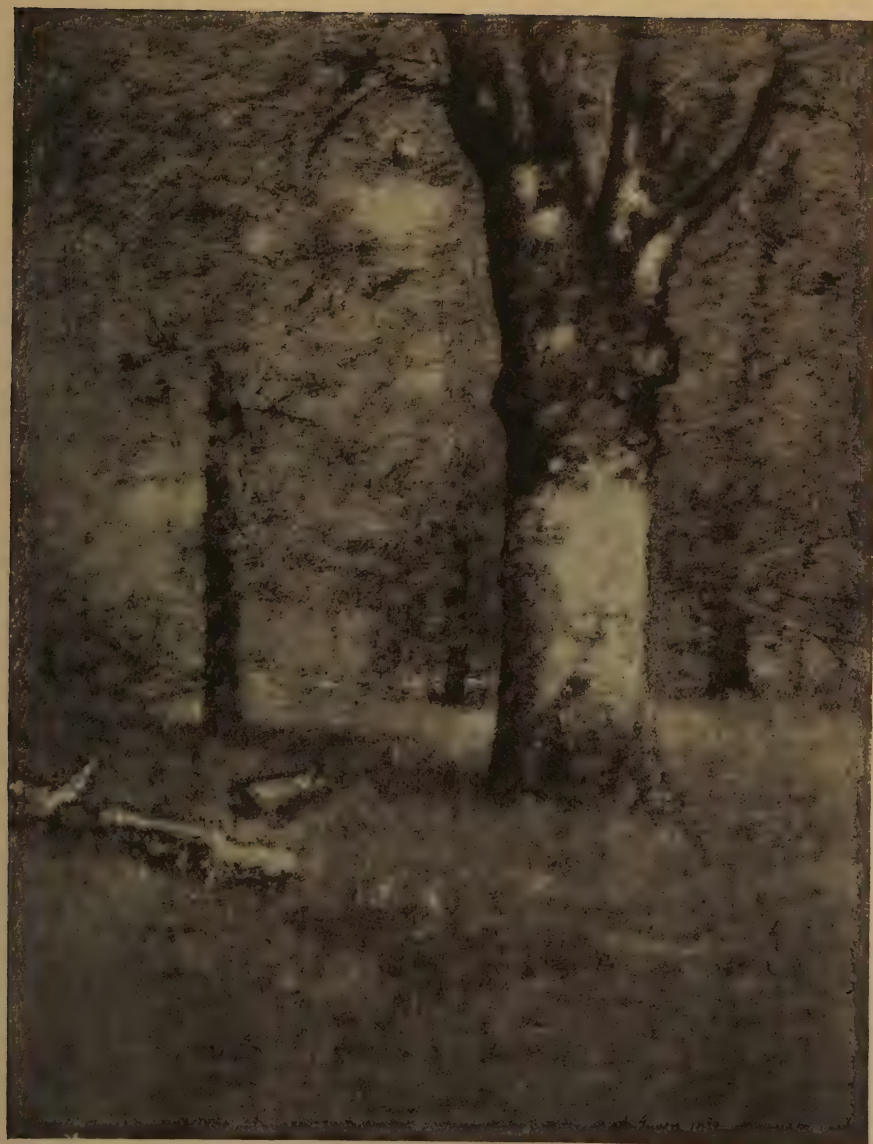
*Height, 42 inches; width, 32 inches*

SCENE, a spacious section of the interior of an open wood, carpeted with soft, deep grass, its rich green touched with bunches of yellowish note and relieved by occasional fallen and moss-covered logs. Of the trees the most conspicuous is a fine old beech of imposing dignity, standing near the foreground, its silvery bark reflecting the soft light that penetrates beneath the umbrageous canopy of its surroundings, through rare openings in which appear glimpses of a deep lapis sky.

*Signed at the lower right, G. INNESS, 1894.*

*Purchased from Inness Sale, New York, 1895.*

*Sold to the late Mr. Brady by the Holland Galleries.*









No. 65

CESARE DETTI

ITALIAN: 1847—

*SORTIE DU BAL DE L'OPÉRA*

*Height, 46½ inches; width, 34 inches*

A COMPOSITION of many figures, much gaiety, and brilliance of color, picturing the merry hour of departure after the ball, with the grand staircase of the Paris Opéra filled with men and women in costume, flower bedecked, with masks and without them.

*Signed at the lower right, C. DETTI.*

*Purchased direct from the artist by the Holland Galleries and sold to the late Mr. Brady.*



No. 66

DANIEL RIDGWAY KNIGHT

AMERICAN: 1845—

**CHRYSANTHEMUMS**

*Height, 46 inches; width, 35½ inches*

A FAIR-HAIRED and slender young French woman of the peasantry, in blue, white and gray, and a red kerchief about her hair, has paused in the foreground with a wheelbarrow loaded with chrysanthemums, at the edge of a chrysanthemum garden above a winding river. She turns her face toward the spectator.

*Signed at the lower right, RIDGWAY KNIGHT, PARIS.*



No. 67

SIR JOHN WATSON-GORDON, R.A.

ENGLISH: 1790—1864

***THE EMPTY PURSE***

*Height, 43 inches; width, 33 inches*

A BAREFOOTED urchin in ragged clothes, but with a nowise spoiled face and a rosy color, is seated on the stones against the foundations of a city building, an empty pouch purse beside him. With one hand in his pocket, the other is raised and held at the back of his head, as he thinks, open-mouthed, of what is to be done.

*Signed at the lower left, J. WATSON-GORDON.*



No. 68

GEORGES JULES VICTOR CLAIRIN

FRENCH: 1843—

*AT THE BAL MASQUÉ*

*Height, 59½ inches; width, 36 inches*

Portrait of a fair one with luscious lips lightly parted, seated sidewise against the crimson upholstered railing of a theatre box, and looking haughtily down with an interest not wholly detached, at the scene below, which is not in the spectator's view. She has pale golden hair and dark brows, and hazel eyes deeply set, and is gowned in gray with much lace. At hand is her discarded mask.

*Signed at the lower left, G. CLAIRIN.*

*Purchased by the late owner from Henry Reinhardt & Son, New York.*

No. 69

GEORGES JULES VICTOR CLAIRIN

FRENCH: 1843—

*PORTIA RECEIVING THE PRINCE OF  
ARRAGON*

(“Merchant of Venice,” Act II, Scene 9)

*Height, 61 inches; width, 41½ inches*

Portia in pink and gold, pale of complexion and with warm red hair, is seen at the foot of a marble stair in a garden, the Prince bowing low at her side and supporting one of her hands. Ladies and gentlemen and pages in brilliant apparel follow in her train and men-at-arms are seen in the rear. In the background, cypresses tower over masses of light green foliage, and a portion of a palace comes into view.

*Signed at the lower right, G. CLAIRIN.*

*Purchased by the late owner from Henry Reinhardt & Son, New York.*





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P.T. 1892

No. 70

AUGUST FRIEDRICH ALBRECHT SCHENCK

GERMAN: 1828—1901

*SHEEP IN A SNOW STORM*

*Height, 36½ inches; length, 58 inches*

ON a rolling hillside bleak and deeply covered with snow, a ram and several ewes and two small lambs have grouped themselves together, with the lambs at the center, and are making outcry as they withstand the rigorous blasts of a snow-laden wind. Numerous birds circle around.

*Signed at the lower right, SCHENCK.*

\$: 3.900  
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No. 71

ADOLF SCHREYER

GERMAN: 1828—1899

*WALLACHIAN HORSEMEN*

*Height, 34 inches; length, 60 inches*

A PACK has just passed a stream, an edge of which is seen in the foreground, and is making its heavy way across a wild and snow-laden plain. The last four horses of the train, just clambering out of the shallow water, are shown side by side across the picture, with an attendant walking beside the one at the left. They are hard upon the heels of their leaders, which are seen with packs or with riders just ahead, while still others of the force are indicated struggling through the steep field in the distance. The whole is seen under a dark, unfriendly sky.

*Signed at the lower left, AD. SCHREYER.*

*Purchased by the late George Crocker from Jules Oehme, New York.*

*Purchased by Mr. Emerson McMillin from the estate of the late George Crocker.*

*Purchased by the Holland Galleries from the Public Sale of the Emerson McMillin Collection, New York, Catalogue No. 170.*

*Sold by the Holland Galleries to the late owner.*





No. 72

*HOMING CATTLE*

BY

MARIE DIETERLE



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2.950

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No. 72

## MARIE DIETERLE

FRENCH: 1860—

### HOMING CATTLE

*Height, 44 inches; length, 60 inches*

A sky pale blue aloft is banked over the horizon with cloud strata white and cream, rose and mauve, stretching over far meadows reaching to the distant sea. The sun, unseen, is sinking to the left, its rays gleaming upon wild green border lands of the foreground, where cows white, red and black, to the number of a score, are approaching the spectator as they emerge from a defile in thick green woods lying in the right middle distance, in the care of a boy in blue mounted on a white horse.

*Signed at the lower right, MARIE DIETERLE.*

*Exhibited by the artist at the Paris Salon, 1907, where it was purchased by Messrs. Scott & Fowles.*

*Sold to the late Mr. Brady by the Holland Galleries.*





No. 73

*THE NUT GATHERERS*

BY

WILLIAM ADOLPHE BOUGUEREAU

\$: 2.850

2.850

2.850

No. 73

WILLIAM ADOLPHE BOUGUEREAU

FRENCH: 1825—1905

*THE NUT GATHERERS*

*Height, 63½ inches; width, 45 inches*

Two young cheery-faced sisters, one dark and one fair, are at the edge of a wood, gathering pecan nuts. Both are barefoot, and the elder, in gray and blue and white and plum-brown, is standing plucking the nuts from a slender branch, and dropping them into the already well-filled basket held by her kneeling sister, who is in gray, white and mahogany-brown. They are in a soft, sifted light, and the background of foliage varies from dimly lighted leafage to the deep, dark shadows of woodland recesses.

*Signed at the lower right, W. BOUGUEREAU.*

*Purchased by the late owner from the Holland Galleries, who acquired the painting at the Public Sale of the Judge Samuel L. Bronson Collection, held by the American Art Association, New York, 1907.*

*no. 64. Vente publique New York. 11 Février 1908. #1*







**LIST OF ARTISTS REPRESENTED  
AND THEIR WORKS**



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